

# **Topics in Humanomics ENG/ECON/PHIL 357: Toleration and its Discontents**

Chapman University  
Course Syllabus

Spring 2022

1:00-2:15 (PST) MW

2:30-3:45 (PST) MW

Wilkinson Hall 220

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## **Course Description**

Modern liberal, open societies are characterized by substantial diversity and pluralism. We take it as a given that our neighbors, our co-workers, and fellow citizens may not share our religion, ethnic background, sexual orientation, or political views, but that was not always the case. Even today there are some ways of life, religions, or beliefs that many still find deeply troubling. What makes the tremendous diversity that we see in free and open societies possible is the practice of toleration, institutionalized in the basic law of our society as well as in many of our social norms. But tolerance remains, as the philosopher T.M. Scanlon put it, “difficult.” It means permitting and even defending lifestyles, beliefs, and practices that one might not only find offensive or misguided, but fundamentally wrong. Furthermore, in open, liberal societies like ours, tolerance is not only considered a good thing, but also often required by law—a basic right at the core of our system. How can there be a basic right to do wrong? This is one of the core puzzles at the heart of a liberal society, one that leads us directly to the question of tolerance.

In this class, we will explore toleration, both in theory and practice, and how it developed over time. The modern, liberal idea of toleration is the product of long and bloody struggles over religion, ethnicity, race, political and scientific beliefs, manners, and ways of living. We investigate this struggle by looking at important pieces of literature, drama, and film that document the struggle for toleration, as well as by delving into the economic history of how toleration developed as a political program in Europe during the last several hundred years. We will also engage closely with the rich theory behind toleration. Our goal is to present a three-dimensional idea of toleration, how it has developed, and what it is for, that will help us not only understand what toleration is and why it is valuable, but how to address the challenges that face us today.

Humanomics classes (like this one) adopt a distinctively interdisciplinary approach. Throughout the term, we will address these questions through the lenses of economics, philosophy, and art (in

particular, fiction, drama, and cinema). We will not just ask what these disciplines have to say about our topic independently of one another; we will also ask how these disciplines interact, enrich each other, and have unique ways of capturing parts of reality. The overarching idea is that there are many ways of expressing important ideas and that focusing on any one form of expression (social scientific, philosophical, artistic) in isolation is bound to leave important aspects of those ideas unstated, or incompletely expressed. Moreover, by working with media situated in a variety of historical contexts, we will necessarily ask why a set of ideas have been expressed in different ways in different times and places, and how this form of expression affects what's being said. Finally, we will be exploring how the different forms of expression – especially artistic expression – formally inculcate the ethical norm of toleration: that is how the acts of reading a (certain kind) of novel or watching a (particular type of drama or film) or creating a work of art can inculcate the viewer, reader, or creator in the practice and virtue of tolerance, and how that imaginative and empathetic experience differs from, and supplements appeals to reason or everyday experience.

### **Course Catalog Description**

Prerequisite, consent of instructor. Using Socratic dialogue this course engages students in dialogically exploring economics, philosophy, and literature texts to examine two questions at the core of Humanomics: What makes a rich nation rich? What makes a good person good? This course encourages in-depth study of the co-constitutive social texts regarding the exponential economic growth of the last two-hundred years, asking students to consider how knowledge, ethics, and aesthetics shape and reshape basic principles of exchange and the human condition. This course may be repeated for credit if the topic is different.

### **Restrictions**

Faculty Consent Required

### **Class Communications**

Most classroom communications will take place through email (typically via the dedicated course Canvas site). **YOU ARE RESPONSIBLE FOR MAKING SURE THAT YOU RECEIVE THESE COMMUNICATIONS.** We are a team, so if you email one of us, email both of us.

### **Program Learning Outcome**

- **Economics**
  - Knowledge of Economics: Each student will demonstrate knowledge of modern microeconomic theory and apply it to analyze economic policies and problems.
  - Communication: Each student will be able to communicate clearly, concisely and professionally in both written and oral forms.
- **English**
  - Improving skills in critical reading and writing, with emphasis on identifying, interpreting, and appreciating the generic, formal, rhetorical, and stylistic features of artistic works including fiction, films (both silent and sound), and drama.
  - Improving writing skills with emphasis on demonstrating proficient command of genre elements, formal techniques, and literary (and cinematic) conventions to produce a creative work: e.g., story, poem, film or television script, or creative non-fiction.
  - Learning to understand an artistic work within its cultural and historical context.

- Discovering how to interrelate artistic works with philosophic, theoretical, and economic ideas.
- **Philosophy**
  - Ability to reason logically, effectively, and respectfully about ethical matters
  - Writing ability to state and support a thesis, apply knowledge of critical reasoning, accurately interpret philosophical sources, and clearly communicate a balanced account in writing.

## Course Learning Outcomes

1. Identify and understand the nature of conflicts among differing and often opposing visions of society, morality, and human nature.
2. Comprehend the underlying social, moral, and political ideas conveyed by literary texts and films, as well as by philosophical and historical works, and engage with those ideas critically.
3. Formulate clear, incisive, thought-provoking questions about ideas presented in literary and academic texts as well as films.
4. Develop skill in constructing and presenting arguments.
5. The student critically analyzes and communicates complex issues and ideas.

## General Education Learning Outcomes:

- **AI/Artistic Inquiry:** Students compose both critical and creative works that realize and analyze a variety of artistic forms and modes at a baccalaureate / pre-professional level.
- **SI/Social Inquiry:** Students identify, frame and analyze social and/or historical structures and institutions in the world today.
- **VI/Values/Ethics Inquiry:** Students articulate how values and ethics inform human understanding, structures, and behavior.

## Required Texts & Films

*Texts* (Bring the text each day to class)

1. Plato, *Apology*
2. Shakespeare, *The Merchant of Venice*
3. John Locke, *First Letter Concerning Toleration*
4. John Stuart Mill, *On Liberty*
5. Noel Johnson and Mark Koyama, *Persecution & Toleration: The Long Road to Religious Freedom*
6. George Bernard Shaw, *Saint Joan*
7. Mario Vargas Llosa, *The War at the End of the World*
8. Chandran Kukathas, *The Liberal Archipelago* (excerpts, pdf available)
9. Perez Zagorin, *How the Idea of Religious Toleration Came to the West* (excerpts, pdf available)
10. *Anna Trapnel's Report and Plea; or, a Narrative of Her Journey from London into Cornwall* (1654)
11. Alexis de Tocqueville, *Democracy in America* (excerpts, pdf available)

### *Films*

1. *Timbuktu* (2014)
2. *Merchant of Venice* (2004)
3. *The Passion of Joan of Arc* (dir. Carl Dreyer, 1928)
4. *Waco: Rules of Engagement* (2003)
5. *Inherit the Wind* (1960)

Students are expected to bring the relevant text to each discussion. Some of the texts will be made available as PDFs on Canvas. We recommend getting the versions of the texts listed above to make it easier to follow the discussion in class.

Students are expected to watch the films **before** we talk about them in class and are encouraged to watch them twice. All the films we will discuss are available for rental or purchase on various streaming services and all can be streamed directly from either Amazon or Kanopy. Given that we will continue to discuss and compare the films during the entire fall semester, we recommend that all students *purchase* (rather than rent) digital/streaming versions of the films.

### **Instructional Methods**

This course uses a combination of lectures, Socratic roundtable discussions of readings, small group discussions, engagement with films, creative projects, and writing exercises.

### **Assessment**

There are five components to your grade. All assessments will use a 100-point scale. These are distributed as follows:

Class Participation	25%
Class Questions/Comments	25%
Expository Project	20%
Creative Project	20%
Final Exam	10%

### **Class Participation (25%)**

Participation in this course offers the opportunity to experiment with and practice formulating questions and responding to other students. Students will develop skills in articulating their ideas, developing support for their positions, and submitting their views to rational scrutiny. The seminar-style conversation in the classroom will facilitate constant engagement and practice. *Students are expected to enter discussion in each and every meeting of the class.* Comments and questions are expected to be about or grounded in the texts we are reading together and the films we are discussing.

### **Questions/Comments (25%)**

Each student will submit one question *and* comment about the material under discussion that day to an assigned site on Canvas before each class. These questions and comments will be used in the class and evaluated according to how well they reflect the student's engagement with the material. The question/comment will be due at 10 am (PST) on the day of class.

## **Expository/Critical & Creative Projects (20% each, total of 40%)**

Students will complete two major projects in the course: an expository/critical writing assignment and one creative in nature. These projects will provide opportunities for students to explore ideas and use texts to add to the ongoing discourse.

*Expository Project:* Students will produce one essay of 1,500 words (maximum), answering a question prompt provided to the class by the instructors. The question will pertain to toleration as we have been analyzing it conceptually and via social scientific methods in our discussions and readings. Critical projects will be evaluated for their rigor, concision, logical coherence, and structure in building their analysis.

*Creative Project:* Students will compose a work in which they imaginatively represent at least one aspect of a tolerant (or intolerant) world or situation (historically based or purely speculative). We suggest that students compose their assignment in the form of a film script, film treatment, stage play, or short story. However, they are free to use other kinds of creative forms (e.g., a short film, a series of illustrations, a brief graphic novel, a musical composition meant to accompany one of the works on the syllabus). If they choose one of these latter options, they must receive approval from the instructors beforehand. Creative projects must be framed and introduced by an opening paragraph in which students state clearly their overall artistic objective and explain why they've chosen a specific creative project. This is the students' opportunity to make clear the larger significance and aim of their creative work.

## **Final Exam (10%)**

Students will consider the course objectives and respond to questions posed by the professors in an oral examination during the exam period. More details will be given towards the end of the class.

## **Attendance Policy**

Attendance is mandatory, without a valid exemption. Four absences will result in the reduction of one letter grade in the final grade, six absences will result in a fail.

## **Students with Disabilities**

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the [Disability Services Office](#). If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized.

Please contact Disability Services at (714) 516-4520 if you have questions regarding this procedure, or for information and to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

## **Chapman University Academic Integrity Policy**

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work and academic dishonesty of any kind will be subject to sanction by the instructor/administrator and referral to the University Academic Integrity Committee, which may impose additional sanctions including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at [www.chapman.edu/academics/academic-integrity/index.aspx](http://www.chapman.edu/academics/academic-integrity/index.aspx)

## **Equity and Diversity**

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in [Chapman's Harassment and Discrimination Policy](#). Any violations of this policy should be discussed with the professor, the [Dean of Students](#) and/or otherwise reported in accordance with this policy.

## **Safety Protocol**

Course format may be subject to change with little to no notice, depending upon state, local, and University guidelines

In response to the current COVID-19 pandemic, Chapman University has developed the [CU Safely Back program \(CUSBP\)](#) and mandatory safety measures. The University's mandatory safety measures may be stricter than local, state or federal guidelines and may be subject to change at any time. Students are expected to adhere to the University's safety measures while attending classes, including when entering and exiting classrooms, laboratories, or other instructional areas. Refusal to abide by the University's mandatory safety measures or to the safety requirements specific to this course will result in your being asked to leave the area immediately, and may result in an administrative dismissal from this course.

The COVID-19 pandemic requires all of us to accept the possibility that changes in how this course is taught may be required and that some changes may occur with little or no notice. For example, some or all of the in-person aspects of a course may be shifted to remote instruction. If this occurs, you will be given clear instructions as to how to proceed. The uncertainty of the situation is not ideal for any of us. We must all try to approach this situation with good-will, flexibility, and mutual understanding.

## Class Schedule and Readings

	Reading / Film	Assessment
<b>Week 1</b>		
M 1/30	Introduction	Question/Comments
W 2/1	Plato— <i>Apology of Socrates</i>	Question/Comments
<b>Week 2</b>		
M 2/6	Perez Zagorin— <i>How the Idea of Religious Toleration Came to the West</i> , Chapter 1 & 2	Question/Comments
W2/8	Timbuktu (2014)	Question/Comments
<b>Week 3</b>		
M 2/13	Shakespeare— <i>The Merchant of Venice</i>	Question/Comments
W 2/15	Merchant of Venice (2004)	Question/Comments
<b>Week 4</b>		
M 2/20	John Locke— <i>Letter Concerning Toleration</i>	Question/Comments
W 2/22	John Locke— <i>Letter Concerning Toleration</i>	Question/Comments
	<b>Guest, Kit Wellman Washington University, St. Louis</b>	
<b>Week 5</b>		
M 2/27	Johnson & Koyama— <i>Persecution and Toleration</i> , Chapter 1	Question/Comments
W 3/1	Johnson & Koyama— <i>Persecution and Toleration</i> , Chapter 2-3	Question/Comments
<b>Week 6</b>		
M 3/6	Johnson & Koyama— <i>Persecution and Toleration</i> , Chapter 4	Question/Comments
W 3/8	Johnson & Koyama— <i>Persecution and Toleration</i> , Chapter 7,9	Question/Comments
F 3/10		<b>Critical Essay Due</b>
<b>Week 7</b>		
M 3/13	Mario Vargas Llosa— <i>War at the End of the World</i> , Part I	Question/Comments
W 3/15	Mario Vargas Llosa— <i>War at the End of the World</i> , Part II	Question/Comments
<b>3/20-3/25 Spring Break!</b>		
<b>Week 8</b>		
M 3/27	Mario Vargas Llosa— <i>War at the End of the World</i> , Part III	Question/Comments
W 3/29	Mario Vargas Llosa— <i>War at the End of the World</i> , Part IV	Question/Comments
	<b>Guest, Brandon Turner, Clemson University</b>	
<b>Week 9</b>		
M 4/3	<i>Anna Trapnel's Report and Plea; or, a Narrative of Her Journey from London into Cornwall</i> (1654)	Question/Comments
Passover W 4/5	<i>Anna Trapnel's Report and Plea; or, a Narrative of Her Journey from London into Cornwall</i> (1654)	Question/Comments
	<b>Guest, Katharine Gillespie, Chapman University</b>	

<b>Week 10</b>		
M 4/10	George Bernard Shaw— <i>Saint Joan</i>	Question/Comments
W 4/12	Carl Dreyer (director)— <i>The Passion of Joan of Arc</i> (1928)	Question/Comments
<b>Week 11</b>		
M 4/17	J.S. Mill— <i>On Liberty</i>	Question/Comments
W 4/19	J.S. Mill— <i>On Liberty</i>	Question/Comments
<b>Week 12</b>		
M 4/24	Chandran Kukathas, <i>The Liberal Archipelago</i> , Chapter 4	Question/Comments
W 4/26	TBD	Question/Comments
<b>Guests Chandran Kukathas &amp; Christine Henderson, Singapore Management University</b>		
<b>Week 13</b>		
M 5/1	Johnson & Koyama— <i>Persecution and Toleration</i> , Chapter 12-13	Questions/Comments
W 5/3	Johnson & Koyama— <i>Persecution and Toleration</i> , Chapter 15	Questions/Comments
F 5/5		<b>Creative Project Due</b>
<b>Week 14</b>		
M 5/8	Waco: Rules of Engagement (2003)	Questions/Comments
W 5/10	Inherit the Wind (1960)	Questions/Comments
M 5/15	<b>Final Exam 357-01</b> 10:45-1:15	
T 5/16	<b>Final Exam 357-02</b> 8:00-10:30	